

MUSIC - UNIVERSITY OF TORONTO



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Iakushenko, Igor' Vasil'evich
[Concerto, dance orchestra
solo]
Kontsert

M
1356
I24C6

И.ЯКУШЕНКО

**КОНЦЕРТ
ДЛЯ ДЖАЗА**

ПАРТИТУРА

**CONCERTO
FOR JAZZ**

SCORE

I. YAKUSHENKO



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Игорь ЯКУШЕНКО
Igor YAKUSHENKO

КОНЦЕРТ
для джаза

CONCERTO
for Jazz

Партитура
Score

СОВЕТСКИЙ КОМПОЗИТОР • SOVIET COMPOSER
Москва 1974 Moscow

M
1356
124C6

ORCHESTRA

2 Saxofoni alti Es
2 Saxofoni tenori B
Saxofono baritono Es

*

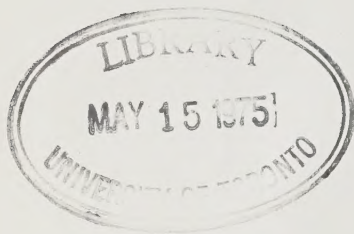
Corno F
5 Trombe B
4 Tromboni

*

Batteria
Vibrafono

*

Piano
Contrabasso



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КОНЦЕРТ
для джаза

CONCERTO
for Jazz

3

Игорь ЯКУШЕНКО
Igor YAKUSHENKO

Sostenuto

I Saxofoni alti Es *mp*

II Saxofoni alti Es *mp*

I Saxofoni tenori B *mp*

II Saxofoni tenori B *mp*

Saxofono baritono Es *mp*

I Trombe B

II Trombe B *f³ p mf* [3]

III Trombe B *f³ p mf* [3]

IV Trombe B *f³ p mf* [3]

V Trombe B *f³ p mf* [3]

Corno F *mp*

I Tromboni *f³ p mf* [3]

II Tromboni *f³ p mf* [3]

III Tromboni *f³ p mf* [3]

IV Tromboni

Batteria

Vibrafono

Piano

Contrabasso

с 2952 К

S.a.
 S.t.
 S.b.
 Tr-be
 Cor.
 Tr-ni
 Batt.
 Vibr.
 P-no
 C-b.

Musical score for a symphony orchestra and vocal soloists. The score is written for five vocal parts (S.a., S.t., S.b., Tr-be, Cor.), three trumpet parts (Tr-ni), and various instruments (Batt., Vibr., P-no, C-b.). The key signature is one flat (B-flat major or E-flat minor). The time signature is 4/4. The score is divided into measures, with a first ending marked by a bracket and the number 1. Dynamics include *pp* (pianissimo) and *p* (piano). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

S. a.

S. t.

S. b.

Tr-be

Cor.

Tr-ni

Batt.

Vibr.

P-no

C-b.

sola

mp Cup mute

mf Cup mute

mf

c 2952 κ

[illegible]

Cor. 3

p

I

p

Tr-niII

p

III

p

Batt.

p

Vibr.

pizz.

p

solo

p

C.b.

p

=

4

I

p

S.a.

II

p

I

p

S.t.

II

p

Cor.

solo

mp

Batt.

Vibr.

mp

C.b.

Score for S. a., S. t., S. b., Tr-be, Cor., Tr-ni, Batt., Vibr., P-no, and C-b.

S. a., S. t., S. b.: Melodic lines with triplets and sixteenth notes. Dynamics include *f* (forte).

Tr-be: Trumpet part with "Open" markings and "Straight mute" instructions. Dynamics include *f*.

Cor.: Cor Anglais part with *f* dynamic.

Tr-ni: Trombone part with *f* dynamic.

Batt.: Snare drum part with *f* dynamic.

Vibr.: Vibraphone part with "gliss." (glissando) marking.

P-no: Piano part with *ff* (fortissimo) dynamic and triplet markings.

C-b.: Double Bass part with "arco" (arco) marking and *f* dynamic.

Rehearsal mark 5 is indicated at the top of the first system.

6 11

S. a.

S. t.

S. b.

Tr-be

Cor.

Tr-ni

Batt.

Vibr.

P-no

C-b.

S.a.

S.t.

S.b.

Tr-be

Cor.

Tr-ni

Batt.

Vibr.

P-no

C-b.

B. D.

13

S.a.

S.t.

S.b.

Tr-be

Cor.

Tr-ni

Batt.

Vibr.

P-no

C.b.

mf

mp

p

solo pizz.

с 2952 к

[illegible]

15

9

S. a.

p

mp

mf

S. t.

mp

mf

S. b.

p

3

Tr-be

p

3

p

p

p

Cor.

mp

mf

mp

mf

p

Tr-ni

mp

mf

p

p

p

Batt.

p

Fill

Vibr.

P-no

C-b.

с 2952 к

16

S.a.

S.t.

S.b.

Tr-be

Cor.

Tr-ni

Batt.

Vibr.

P-no

C.b.

mp

mf

f

ff

Fil

c 2952 K

10

S. a. *pp*

S. t. *pp*

S. b. *pp*

Tr-be *p* Cup mute

Cor. *solo p*

Tr-ni

Batt. *p*

Vibr. *con Ped.*

P-no

C. b. *p*

с 2952 к

S. a.

S. t.

S. b.

Tr-be

Cor.

Tr-ni

Batt.

Vibr.

P-no

C-b.

Hat

mp

Hat

mp

Hat

mp

Hat

mp

Hat

mp

(Con Ped.)

[illegible]

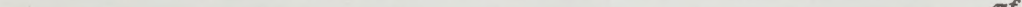
Fill.

Batt. 

12 Allegro

S.t. I 

The first system of the musical score for 'The Swan Song' features three staves. The top staff, labeled 'I', is in 2/4 time and contains a melody starting with a quarter rest, followed by eighth and sixteenth notes, and a triplet of eighth notes. The middle staff, labeled 'Tr-n III', and the bottom staff, labeled 'III', both contain whole rests. A *mf* (mezzo-forte) dynamic marking is present below the first staff. A fermata is placed over the final note of the first staff.

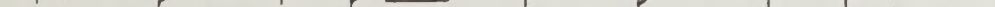
Batt. 

C. b.

mf

13

S. t.

Batt. 

C-b.

20

S.t. I

I

II

Tr-be

III

IV

I

Tr-niII

III

Batt.

C.b.

14

S.t. I

I

II

Tr-be

III

IV

I

Tr-niII

III

Batt.

C.b.

S.t. I

I

II

Tr-be

III

IV

I

Tr-niII

III

Batt.

C.b.

15

S.a. I II

S.t. I II

S.b. I II

Tr-be I II III IV

Tr-ne I

Batt.

Vibr. solo mf

C-b.

16

S.a. I II

S.t. I II

S.b. I II

Tr-be I II III IV

Cor.

Tr-ni I II III IV

Batt.

Vibr.

C-b.

18

S.a. I
S.a. II

S.t. I
S.t. II

S.b.

Tr-be I
Tr-be II
Tr-be III
Tr-be IV

Tr-ni I
Tr-ni II
Tr-ni III
Tr-ni IV

Batt.

C.b.

Fill

S.a. I
S.a. II

S.t. I
S.t. II

S.b.

Tr-be III
Tr-be IV

Tr-ni II
Tr-ni III
Tr-ni IV

Batt.

C.b.

Score for a musical ensemble, featuring vocal and instrumental parts. The score is divided into two systems, separated by a double bar line.

First System:

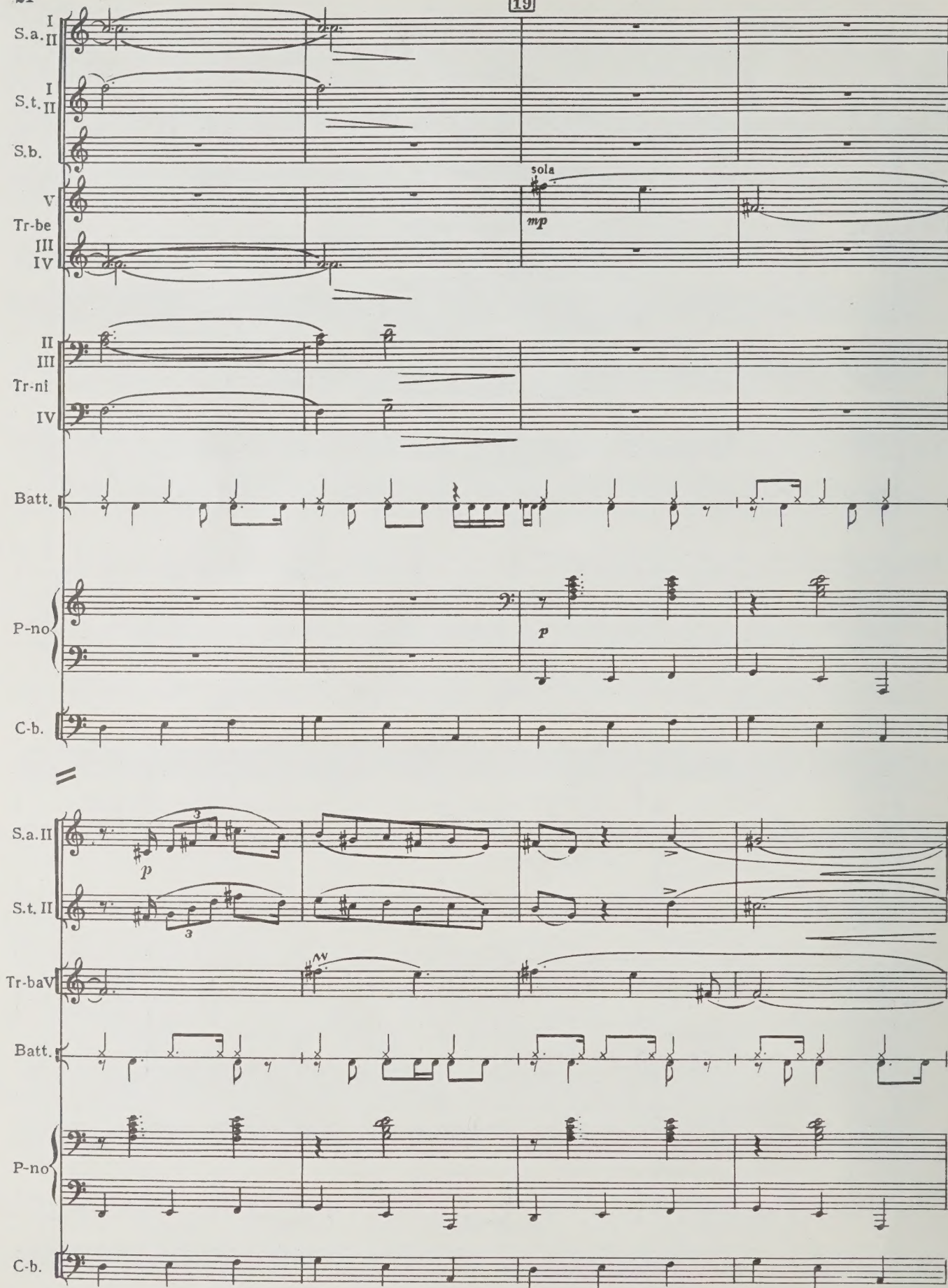
- Vocalists:** S.a. I, S.a. II, S.t. I, S.t. II, S.b. (Soprano, Alto, Tenor, Bass).
- Instrumentalists:** Tr-be (Trumpet), Tr-ni (Trumpet), Batt. (Battery), P-no (Piano), C-b. (Cello/Bass).

Second System:

- Vocalists:** S.a. II, S.t. II, Tr-ba V (Trumpet).
- Instrumentalists:** Batt. (Battery), P-no (Piano), C-b. (Cello/Bass).

Key Performance Indicators and Annotations:

- Dynamic Markings:** *mp* (mezzo-piano), *p* (piano), *tr* (trill).
- Articulation:** *sola* (solo).
- Tempo/Style:** *tr* (trill).



20

S.a.II

S.t.II

Tr-baV

Batt.

P-no

C-b.

S.a.II

S.t.II

Tr-baV

Batt.

P-no

C-b.

21

S.a.II

S.t.II

Tr-baV

Tr-nj II III

Batt.

P-no

C-b.

Tr-baV

Tr-ni II
III

Batt.

P-no

C-b.

Tr-baV

I

Tr-ni II
III

Batt.

P-no

C-b.

S.a. II

S.t. II

Tr-baV

I
II
III

Batt.

P-no

C-b.

22

S.a. I II *ff marcato*

S.t. I II *ff marcato*

S.b. *ff marcato*

Tr-baV *ff* *Em⁹* *F#m⁷*

Tr-be I II III IV *Hat a2* *Hat a2* *Hat*

Tr-ni I II III IV *Hat a2* *Hat*

Batt.

P-no

C-b.

S.a. I II

S.t. I II *a2* *mf*

S.b. *Em⁹* *F#m⁷* *Em⁹ mf* *F#m⁷*

Tr-baV *Em⁹* *F#m⁷* *Em⁹ mf* *F#m⁷*

Tr-be I II III IV

Tr-ni I II III IV *Open* *Open*

Batt.

C-b.

с 2952 К

S. a. II
 S. t. I
 S. t. II
 S. b.
 Tr-
 Cor.
 Batt.
 P-no
 C-b.

Soprano I & II: *sffp*

Alto I & II: *sffp*

Bass: *sffp*

Trumpet I & II: *sffp*, Open

Trombone I & II: *sffp*

Horn I & II: *sffp*

Cor Anglais: *sffp*, Open

Triangle III & IV: *sffp*

Snare Drum: *sf*

Piano: *sf*

Cello/Bass: *fff*

c 2952 κ

S.a. I *solo* *mf*
 S.t. I
 S.b. I
 Tr-be I *sf*
 Tr-ni III *sf*
 Batt. *sf*
 P-no *sf*
 C.b. *sf*

S.a. I 24 *f*
 Tr-be I *Cup mute*
 Tr-ni III *Cup mute*
 Batt. *p*
 P-no *mf*
 C.b. *mf*

S.a. I

I
II
Tr-be
III
IV

Cor.

Tr-neI

Batt.

P-no

C-b.

Open solo

p

S.a. I

S.t. I

Cor.

Tr-neI

Batt.

P-no

C-b.

solo

mf

S.a. I

S.t. I

Cor.

Tr-neI

Batt.

P-no

C-b.

25

S.a. I

S.t. I

II

Tr-be

III

IV

Cor.

I

Tr-ni

II

III

Batt.

P-no

C-b.

Cup mute

mp

mp

mp

Hm⁷

Am⁹

Am⁹

Am⁹

E⁷

Dmaj⁷

I

S.a.

S.t. II

S.b.

II

Tr-be

III

IV

II

Tr-ni

III

Batt.

P-no

C-b.

mf

mf

A C D F#m7 H E G - 33

27

I S.a.

II S.t. II

S.b.

II Tr-be III

IV

II Tr-ni

III

Batt.

P-no

C-b.

A F#7+ H H Emaj

28

I S.a.

II

S.t. I II

S.b.

Open a2

I Tr-be III

II Tr-ne

Batt.

C-b.

Hm7 Em Hm7 Em Hm7 Em

3 3 3 3 3 3

I S.t. I

III Tr-be

II IV

Batt.

C-b.

S.t.I
 I
 III
 Tr-be
 II
 IV
 Batt.
 C.b.
 S.t.I
 I
 III
 Tr-be
 II
 IV
 Cor.
 Batt.
 C.b.
 S.t.I
 I
 III
 Tr-be
 II
 IV
 Cor.
 I
 II
 Tr-ni
 III
 IV
 Batt.
 C.b.

Dm B Bm A
 B Gm E A Em F#
 F#11- Am Am D D Hm
 Open a2 soli
 Open f

3
 p
 ff

I S.a. II

E⁶ D⁶ D⁶ E^{7/5}- E^{7/5}- E^{7/5}- a2

S.t. I

I Tr-be II IV

Cor.

I II Tr-ni III IV

Batt.

C.b.

32

I S.a. II

E^{7/5} pp

I S.t. II

pp

I S.b. II

pp

I Tr-be II IV

solo mp

Cor.

III Tr-ni IV

afrocubana

Batt.

p solo

Vibr.

mf

C.b.

S.a. I
 S.a. II
 S.t. II
 S.b.
 Cor.
 Batt. (afrocubana)
 Vibr.
 C-b.

S.a. I
 S.a. II
 S.t. I
 S.t. II
 S.b.
 Cor.
 Batt.
 Vibr.
 C-b.

S.a. I
 S.a. II
 S.t. I
 S.t. II
 S.b.
 Cor.
 Batt.
 Vibr.
 C-b.

37

S.a. I
S.a. II

S.t. I
S.t. II

S.b.

Cor.

Batt.

Vibr.

C.b.

35

S.a. I
S.a. II

S.t. I
S.t. II

S.b.

Cor.

Batt.

Vibr.

C.b.

S.a. I
S.a. II

S.t. I
S.t. II

S.b.

Cor.

Batt.

Vibr.

C.b.

sfp

sfp

sfp

36

S.a. I II

S.t. I II

S.b.

Tr-be V

Cor.

Tr-ni III

IV

Batt. (afrocubana) S.C.

Vibr.

C.b.

37

S.a. I II

S.t. I II

S.b.

Tr-be V

II

IV

Cor.

Tr-ni III

IV

Batt.

C.b.

c 2952 K

Score for measures 37-40. Instruments and parts shown include:

- S.a. I, II
- S.t. I, II
- S.b.
- Tr-be I, II, III, IV
- Cor.
- Tr-ni
- Batt.
- C.b.

Measure 38 is marked with a box containing the number 38.

Score for measures 41-44. Instruments and parts shown include:

- S.a. I, II
- S.t. I, II
- S.b.
- Tr-be I, II, III, IV
- Cor.
- Tr-ne I, II, III, IV
- Batt.
- C.b.

Measure 41 is marked with a box containing the number 38.

с 2952 К

40

S. a. I II
 S. t. I II
 S. b.
 Tr-be V I III II IV
 Cor.
 Tr-ni I II III IV
 Batt.
 P-no
 C-b.
 Tr-ne I II III IV
 Batt.
 P-no
 C-b.

solo ad lib. E^b Dm^7 E^b7^+
 mf
 Dm E^b7^+ E^b7^+ F^6 G F C
 41 E^b F Em Am D Am G^6 A^6

c 2952 K.

I
S.a. II
ff
I
S.t. II
ff
S.b.
ff
I
III
ff
Tr-be V
ff
II
IV
ff
Cor.
ff
I
Tr-ni II
ff
III
IV
Batt.
ff
P-no
ff
C.b.

(Fill)
mp
solo ad lib.
f

Batt.
P-no
C.b.

solo ad lib.

43

S.a. I

Batt.

P-no

C-b.

mf

44

S.a. I

S.t. I

Batt.

P-no

C-b.

mf

solo ad lib.

45

S.a. I

S.t. I

Tr-ne I

Batt.

P-no

C-b.

mf

solo ad lib.

44

S.a. I

S.t. I

Tr-ne I

Batt.

P-no

C.b.

46

S.a. I

S.t. I

Tr-ba V

Tr-ne I

Batt.

P-no

C.b.

S.a. I

S.t. I

Tr-be V

Tr-ne I

Batt.

P-no

C.b.

ff

cola ad lib.

f

mf

Fill

47

S.a. I *cresc. molto*

S.a. II *sf* *f*

S.t. I *cresc. molto*

S.t. II *sf* *f*

S.b. *sf* *f*

Tr-be I *sf* *f*

Tr-be II *sf* *f*

V *cresc. molto*

Cor.

Tr-ni I *cresc. molto* 3 3 3

Tr-ni II *sf* *f*

Tr-ni III *sf* *f*

Tr-ni IV *sf* *f*

Batt. *cresc. molto* *sf* solo ad lib.

P-no *cresc. molto* *sf*

C.b. *cresc. molto* *ff* 3 3 3 *sf*

c 2952 κ

46

I

S.a.

II

sf

f

I

S.t.

II

sf

f

S.b.

sf

f

I

II

sf

f

III

Tr-be

IV

sf

f

V

Cor.

I

12

II

Tr-ni

III

sf

f

IV

sf

f

Batt.

solo ad lib.

solo ad lib.

P-no

sf

f

C-b.

sf

f

c 2952 K

Score for page 47, featuring vocal and instrumental parts. The score is written for a full orchestra and vocal soloists.

Vocal Parts:

- S.a. (Soprano Alto):** Part I (treble clef) and Part II (treble clef). Dynamics include *sf* and *p*.
- S.t. (Soprano Tenor):** Part I (treble clef) and Part II (treble clef). Dynamics include *sf* and *p*.
- S.b. (Soprano Bass):** Part I (treble clef) and Part II (treble clef). Dynamics include *sf* and *p*.

Instrumental Parts:

- Tr-b (Trumpet):** Parts I, II, III, and IV (treble clef). Dynamics include *sf* and *p*.
- Cor. (Cornet):** Part I (treble clef). Dynamics include *sf* and *p*.
- Tr-ni (Trumpet in B-flat):** Parts II, III, and IV (bass clef). Dynamics include *sf* and *p*.
- Batt. (Bass Drum):** Part I (bass clef). Dynamics include *sf* and *p*. Includes the instruction "solo ad lib."
- P-no (Piano):** Part I (treble clef) and Part II (bass clef). Dynamics include *sf* and *p*.
- C.b. (Cello/Bass):** Part I (bass clef). Dynamics include *sf* and *p*.

The score is written in common time (C) and features various musical notations including notes, rests, and dynamic markings.

ff

I
 S. a.
 II
 I
 S. t.
 II
 S. b.
 I
 II
 III
 Tr-be
 IV
 V
 Cor.
 I
 II
 III
 IV
 Tr-ni
 Batt.
 P-no
 C. b.

ff
a2
ff
ff
sf
sf
 solo ad lib.
f *p*

The musical score is arranged in systems. The vocal parts (S. a., S. t., S. b.) are in the upper systems. The woodwinds (Tr-be, Cor., Tr-ni) are in the middle systems. The percussion (Batt.), piano (P-no), and cello/bass (C. b.) are in the lower systems. The score includes various musical notations such as notes, rests, dynamics (ff, sf, p), and articulation marks.

49

с 2952 к

I
 Tr-be III
 II
 IV
 Tr-ni I
 II
 III
 IV
 Batt.
 P-no
 C-b.
 P-no
 50 solo
 51 Harm. mute
 I
 Tr-be III
 V
 II
 IV
 Cor.
 I
 II
 Tr-ni
 III
 IV
 Vibr.
 Batt.
 P-no
 C-b.

pp
 pp
 pp
 pp
 mf
 f
 Red.
 sff
 Harm. mute
 p
 sff
 Harm. mute
 p
 sff
 Harm. mute
 p
 sff
 p
 solo
 mf
 3
 3
 3
 3
 3
 3
 3
 sff
 p
 sff
 p
 sff
 p
 solo
 mp
 3
 Con Ped.
 sff
 pizz.
 sff

Musical score for page 52, featuring multiple staves for various instruments including Tr-be, Tr-ni, Batt., P-no, C-b., Cor., and Vibr. The score includes dynamic markings like pp, mf, f, sff, and p, as well as performance instructions like 'solo', 'Harm. mute', and 'Con Ped.'

52

S.a. II *pp*

S.t. II *pp*

S.b. *pp*

Tr-be I

Tr-ni I II

Batt. *pp* 3 3 3 3

Vibr. 3 3 3 3

C.b.

53

S.a. II *p*

S.t. II *p*

S.b. *p*

Tr-be V *p* Cup mute *sola* *mf* 3 3 3 3 cup mute *p* 3 3 3 3

III II *p* 3 3 3 3

Tr-ni I II *p* 3 3 3 3

III IV

Batt. x x x x x x x x

Vibr.

C.b.

Score for measures 1-4, measures 5-8, and measures 9-12. The instruments are:

- S.a. I, II
- S.t. I, II
- S.b.
- Tr-bev I, II, III, IV
- Tr-ni I, II, III, IV
- Batt.
- C.b.

Measures 1-4 show the initial entry of the woodwinds and strings. Measures 5-8 show the development of the theme. Measures 9-12 show the continuation of the theme with various instrumental textures.

Score for measures 13-16, measures 17-20, and measures 21-24. The instruments are:

- S.a. I, II
- S.t. I, II
- S.b.
- Tr-bev I, II, III, IV
- Cor. I, II, III, IV
- Tr-ni I, II, III, IV
- Batt.
- C.b.

Measures 13-16 show the continuation of the theme with various instrumental textures. Measures 17-20 show the development of the theme. Measures 21-24 show the continuation of the theme with various instrumental textures.

ИГОРЬ ВАСИЛЬЕВИЧ ЯКУШЕНКО

КОНЦЕРТ ДЛЯ ДЖАЗА

Партитура

Редактор Л. Зац Лит. редактор Г. Нугер
Худож. редактор Е. Гордиенко Техн. редактор Л. Мотина
Корректор М. Ефименко

Подписано к печати 22/III 1974 г. Формат бумаги 60×90¹/₈. Печ. л. 7.
Уч.-изд. л. 7. Тираж 900 экз. Изд. № 2952. Зак. 429. Цена 70 к.
Бумага № 1

Всесоюзное издательство «Советский композитор», Москва,
набережная Мориса Тореза, 30

Московская типография № 17 «Союзполиграфпрома»
при Государственном Комитете Совета Министров СССР по делам
издательств, полиграфии и книжной торговли, Москва 113093,
ул. Щипок, 18

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